KINONIK

LA NOTTE (1961)

Directed by Michelangelo Antonioni

WEDNESDAY APRIL 16th 7pm



Choose: the comfort of misery or the pain of change. How long can one walk the line between the two, feeling the differences accumulate, old realities fade away, while refusing to act or react in any meaningful way? "Besides, the future will probably never come." Michelangelo Antonioni's **La Notte** (1961) is a drama of alienation and interpersonal decay – the shadow of love, all its jealousies and pleasures consigned to memory.

Taking place over the course of a single day in an estranged couple's life, it stars Marcello Mastrioanni as dissatisfied novelist Giovanni and Jeanne Moreau as his despairing wife Lidia. Each considered one of the greatest actors to ever emerge from their home country (Italy and France, respectively), their ability to communicate much while maintaining facades of reserve and disinterest is as enthralling as it is disquieting. Antonioni, utilizing his characteristic long shots, leaves the audience as trapped in each endless, empty moment as his characters are. They are surrounded by energy, surrounded by life, and yet cannot meaningfully engage with it any more than they can engage with each other.

The second in Antonioni's "Incommunicability Trilogy," following **L'Avventura** (1960) and preceding **L'Eclisse** (1962), **La Notte** is focused not on action but inaction – on the wide gulf between the reality of events and the way they feel. Under the hand of a director who can make "even boredom interesting", one listless night becomes intensely compelling cinema. After all, "many nights led to this night: nights of time, nights of fear, nights of love, nights of loneliness...nights without privacy, [to] this...a night of truth."